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MUSICAL OLIO.

COMPRISING A SELECTION OF VALUABLE

Songs, Duets, Waltzes, Glees, Military Airs, &c. &c.

ADAPTED TO THE PIANO-FORTE,

WITH AN ACCOMPANIMENT FOR THE *FLUTE* OR *VIOLIN*.

—*~*~*~*—
SELECTED AND PUBLISHED IN NUMBERS,
BY OLIVER SHAW.
—*~*~*~*—

NO. I.

PROVIDENCE:—PRINTED BY H. MANN & CO.—MARCH—1814.

Grand March.

MAESTOSO. *ff*

FLAUTO. *Dolce.* *f Dolce.* *f* *p*

PIANO FORTE. MAESTOSO. *ff* *Dolce.* *f Dolce* *f* *p*

f *hr* *hr* *f* *Cres.* *p* *f* *f*

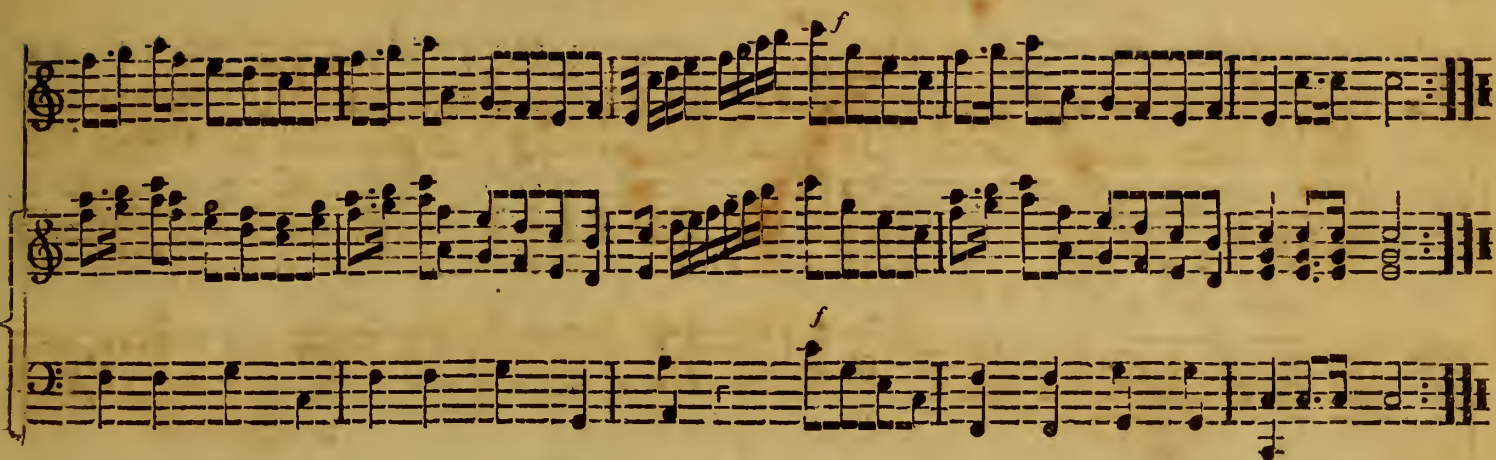
f *hr* *hr* *f* *Cres.* *p* *f* *p* *f*

f *Cres.* *ff* *p*

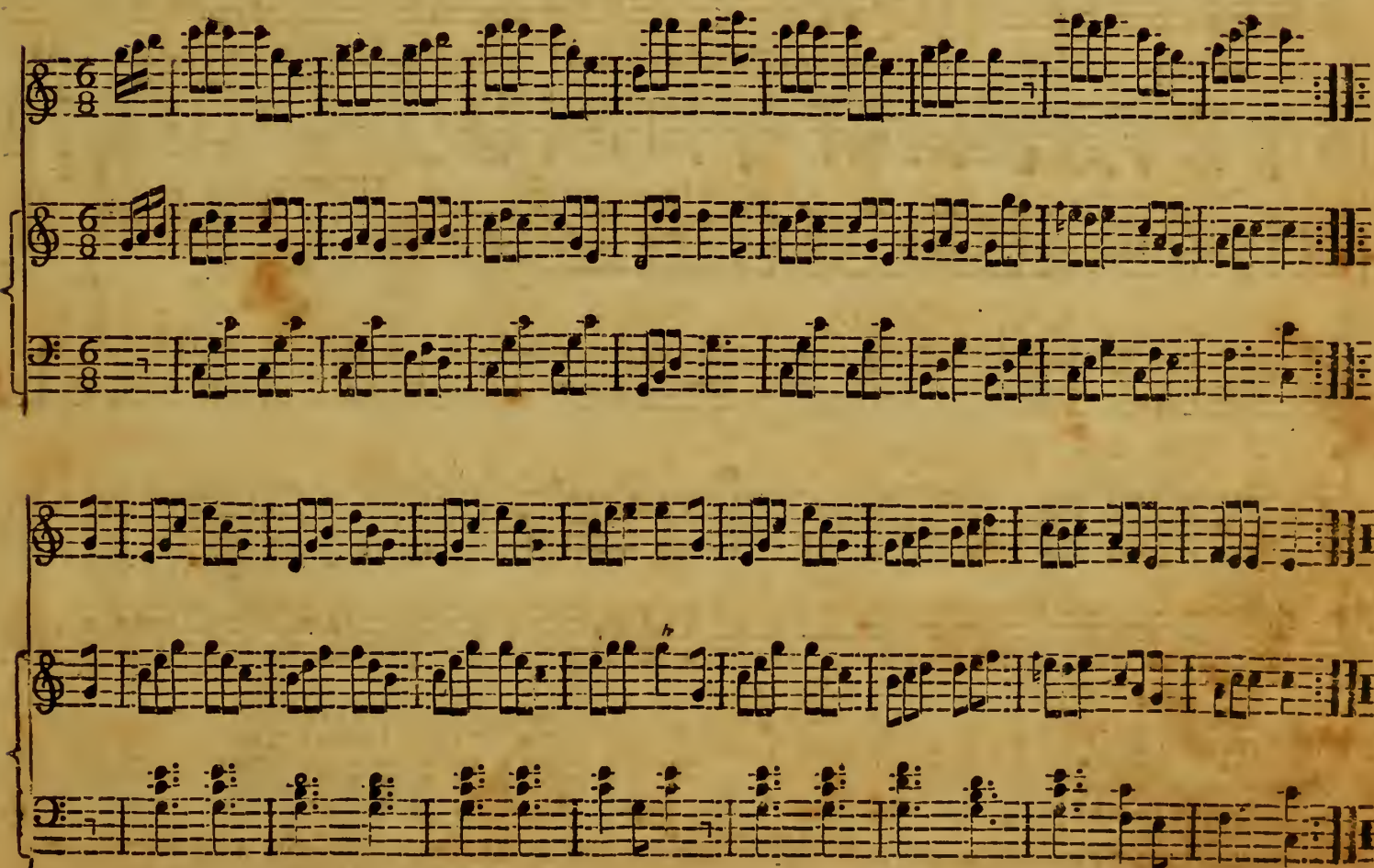
f *hr* *hr* *f* *Cres.* *ff* *p*

Grand March Continued.

3

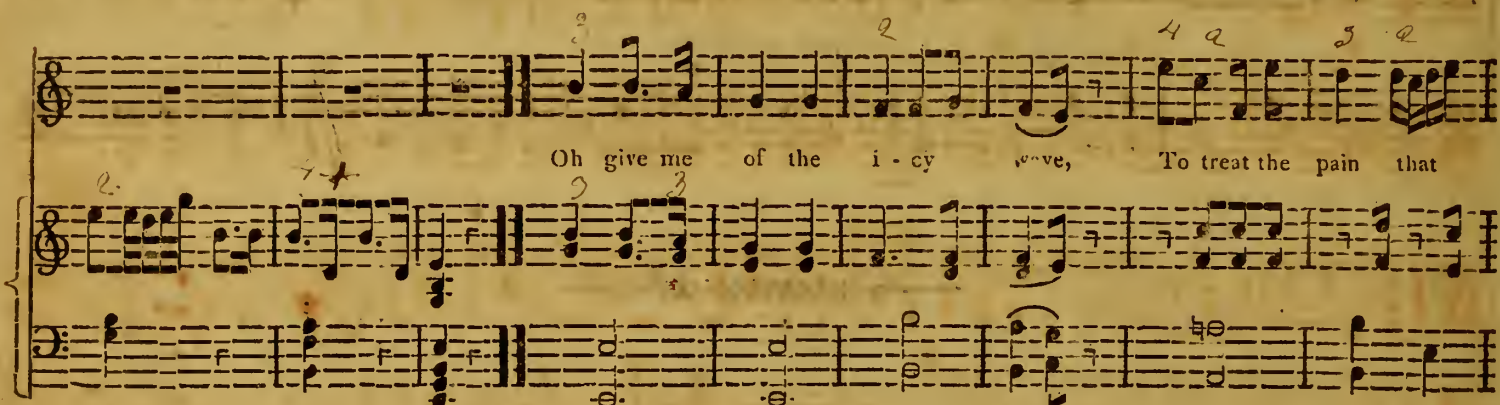
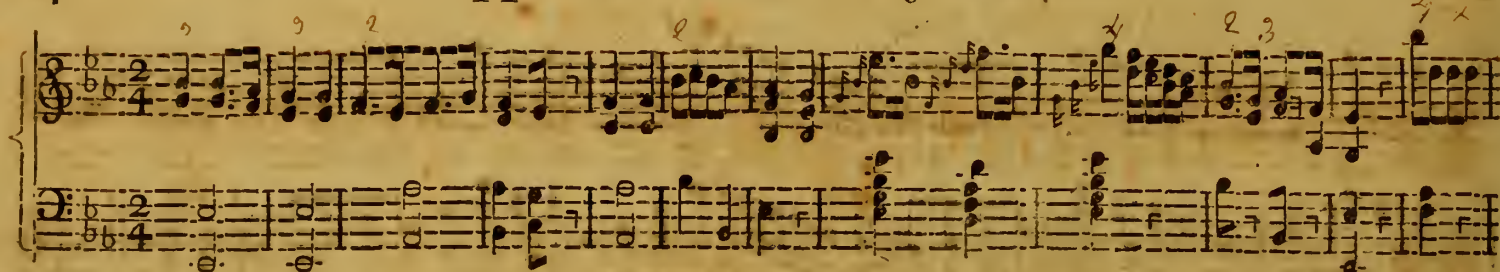


The Land of Sweet Erin.

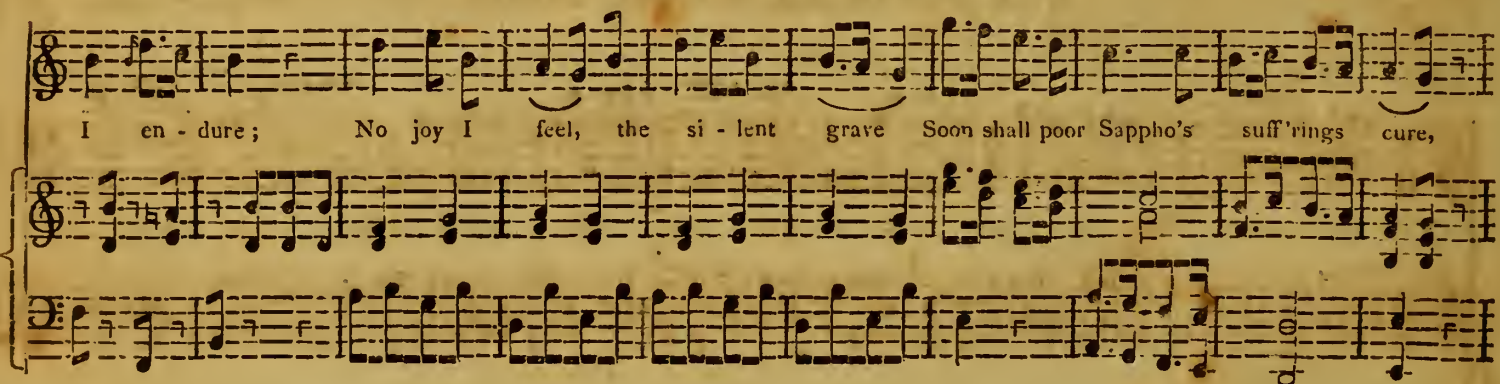


Hands four round and back again, Down the middle, up again, Pausette and lead outsides,

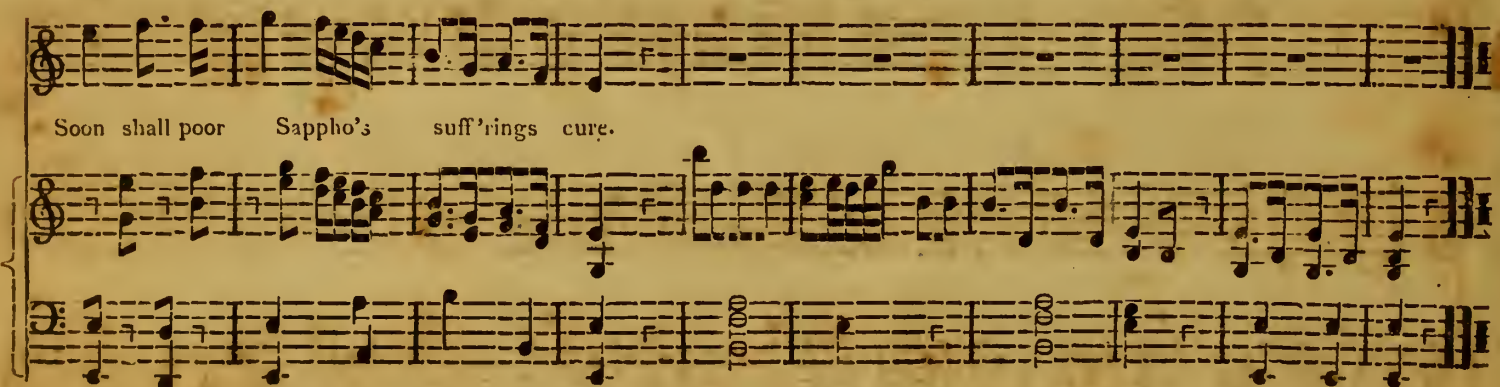
Sappho on the Rock of Ducato.



Oh give me of the i - cy love, To treat the pain that



I en - dure; No joy I feel, the si - lent grave Soon shall poor Sappho's suff'rings cure,



Soon shall poor Sappho's suff'rings cure.

2
Thy arm then Cupid I defy,
No more false Man shall injure me;
These tears that flow, this heaving sigh,
Shall be the last I give to thee.

3
But ah! shall I then love no more!
Thy sight would yet my bosom cheer;
Would to my heart still comfort pour,
And from my eyes dry every tear.

4
Should his lov'd form before me stand,
And in sweet accents yet entreat,
Could I his fondness then withstand,
Or should I fly my love to meet?

5
When by the murmur of the flood,
In pensive mind and drown'd in sorrow,
I view the spot where oft he stood,
And fancy he'll return to-morrow.

Fair Ellen.

5

A FAVOURITE BALLAD. COMPOSED BY J. BRAHAM.

LARGHETTO.

Fair Ellen like a lilly grew, Was beauty's, beauty's fav'rite flower, 'Till falshood changed her

lovely, lovely hue, She wither'd in an hour. Fair Ellen, Fair Ellen, she wither'd

Adagio e con espressione.

wither'd in an hour.

Antonio in her virgin breast,
First rais'd a tender sigh;
His wish obtain'd, the lover blest,
Then left the Maid to die.

Now cheering dreams of future Joy.

3

VIVACE. *mez.* Flauto. 2. / X

Violini. tutti.

f *rf*

:S:

Now cheering dreams of future joy Again, a - gain shall soothe my

breast; My heart's sweet peace no cares de - - - stroy, Then

cres.

rest fond flutterer rest, Then rest - - - - - fond

rf *f* *p*

This system contains the first three staves of music. The vocal line (top staff) has lyrics: "rest fond flutterer rest, Then rest - - - - - fond". The piano accompaniment (bottom two staves) features a melody in the right hand and a bass line in the left hand. Dynamic markings *rf*, *f*, and *p* are present.

flutterer, Then rest - - - - - fond flutterer, My heart's sweet

This system contains the next three staves of music. The vocal line continues with: "flutterer, Then rest - - - - - fond flutterer, My heart's sweet". The piano accompaniment continues with a similar melodic and bass structure.

peace no cares destroy, Then rest, fond flutterer rest.

Cres. *rf* *p* Flauti.

This system contains the third set of three staves. The vocal line has lyrics: "peace no cares destroy, Then rest, fond flutterer rest.". The piano accompaniment includes a section marked *Cres.* (Crescendo) and a section marked *Flauti.* (Flutes).

Violino. Tutti. *f* FINE.

This system contains the final three staves of music on the page. The vocal line has lyrics: "Violino. Tutti. *f* FINE.". The piano accompaniment concludes with a final melodic flourish in the right hand and a sustained bass note in the left hand.

When hap'ess passion racks the frame, 'Tis while a frost, 'tis like a flame; By turns its

p *rf* *rf* *rf* *f*

freez - - ing chills my soul, By turns the flames - - of

rf *rf* *cres.* *fh*

pas - - sion roll, By turns the flames - - - of

f *fh*

pas - - sion roll

ad lib. DEL SEGNO. :S:

Contentment, a Canzonet for 2 voices.

9

WRITTEN BY I. HURDIS.

HARMONIZED BY O. SHAW.

2d voice.

In my bosom contentment shall reign, And despair shall torment me no more ; I have seen my lov'd fair one a-

1st voice.

MODERATO.

gain, And she came with a smile to my door.

I have seen her tho' transient her stay, Tho' time would not

loiter and wait ; And the shower has not yet wash'd away The small print of her foot at my gate.

Rapid day, the strong reason explain,
Why thy steeds were so quick to begone,
To remove my sweet Angel again,
And to leave me to linger alone !

Come again, and to merit my praise,
Travel clear through the regions above :
And I'll give you the gratefulest lays,
Which can flow from the bosom of love.

O return, and to win my good will,
When I see her approach from afar ;
Turn thy steeds with their heads to a hill,
And lock fast every wheell of thy Car.

Sing the last STANZA to the last strain of Musick.

Lowly, humble, was our Lot.

A FAVOURITE TRIO IN PAUL AND VIRGINIA.

2 4 2 4 3 3 1 3

PAUL.

ANDANTE.

Lowly, humble was our lot, Fortune's frowns seem'd endless; Yet by kind

heaven are never forgot Orphan's poor and friendless. Hope from the skies descending, Still her blest

influence lending; Labour o'er, we dance and play, Hearts free from guile are ev - er gay.

CHORUS ALAMBRA.

PAUL.

Labour o'er we dance and play, Hearts free from guile are ever gay.

VIRGINIA.

ALAMBRA.

Lowly, humble, though your lot, Goodness in you was endless, Ne'er shall that goodness be for-

got, I too was poor and friendless. Oh, may from heaven descend - ing Hope her blest

influence lending, Crown with joy each happy day, Hearts free from guile are ever gay

CHORUS ALAMBRA.

PAUL

VIRGINIA

Crown with joy each happy day, Hearts free from guile are ever gay.

VIRGINIA.

PAUL.

DUETT. VIRGINIA.

Blissful though our future lot, Fortune's smiles tho' endless, Amidst our joys shall ne'er be forgot, We once was poor and friend-

less. Humble, content, most prizing, Our joys tho' the proud are despising; Still this truth may we display,

CHORUS ALAMBRA.

PAUL.

VIRGINIA.

Hearts free from guile are ever gay. Still this truth may we display, Hearts free from guile are ever gay.

2 1 X 2 1 X 1 2 1 X 2

X 1 2 1 X 2

A Favourite March by Hoffmeister.

FLAUTO. *p*

f

p *f*

p p *p p*

f *p*

f *p*

f

f

This musical score is for a march in E-flat major, 2/4 time, by Johann Hoffmeister. It is arranged for flute, violin, and bass. The score is divided into six systems, each containing three staves. The flute part is written in the upper staff of each system, while the violin and bass parts are written in the lower two staves. The key signature has one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings are present throughout, including *p* (piano), *f* (forte), and *p p* (pianissimo). The piece begins with a flute entry marked *p*, followed by a full orchestral entry marked *f*. The music features a mix of eighth and sixteenth notes, with some triplet figures. The piece concludes with a final cadence marked with a double bar line and repeat dots.

[NO. 2.]

FOR JUNE, 1814.

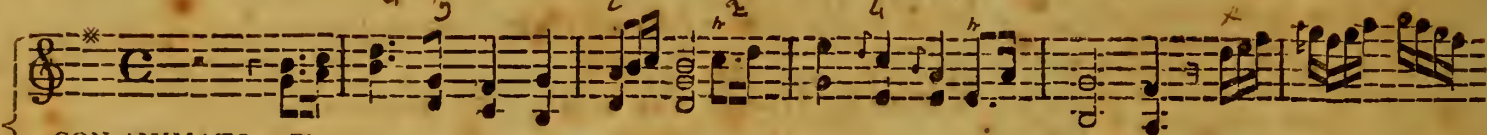
COMPOSED BY M. HOLST.

Flute or Violin.

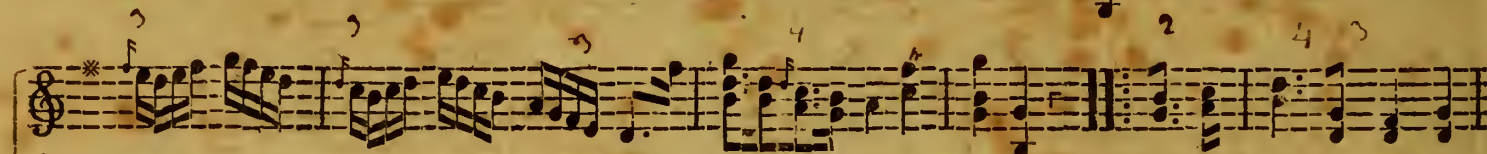
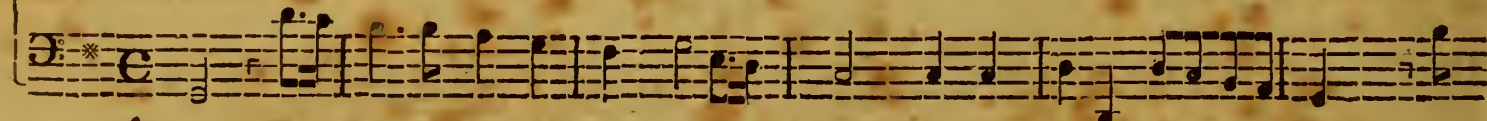
Handwritten musical score for Flute or Violin, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, and fingerings. The score is annotated with handwritten numbers and symbols, including '3', '4', 'X', and 'R', which likely indicate specific performance techniques or corrections. The first system shows a treble and bass staff with a key signature of one flat. The second system continues the melody and accompaniment. The third system concludes with a double bar line and a final chord marked 'R R'. The handwriting is in dark ink on aged, slightly stained paper.

English Version of Domum.

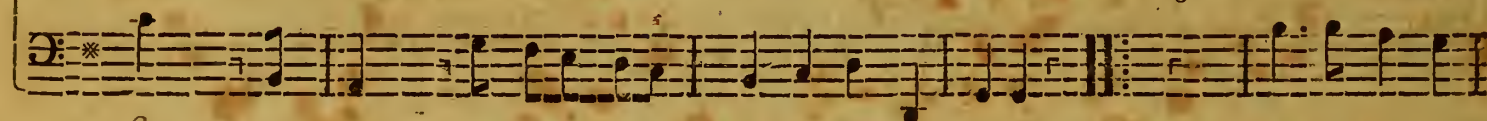
SET TO MUSIC BY G. W. CHARD.



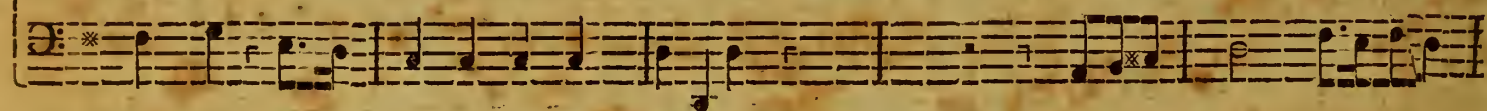
CON ANIMATO. *Pia.*



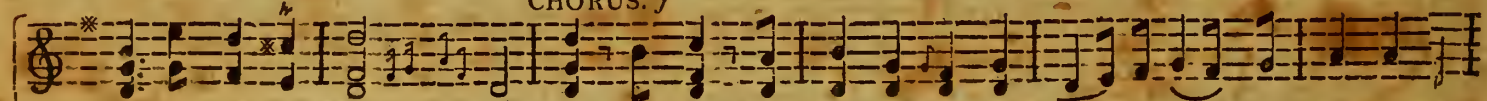
Sing a sweet melodious



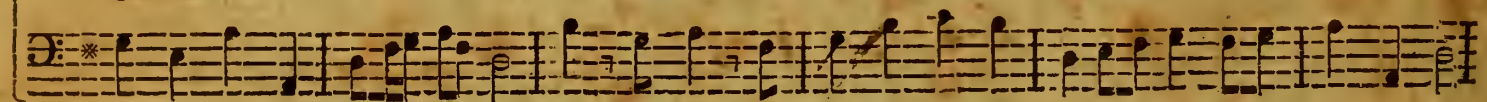
measure, Waft en - chanting lays around; Home! a theme replete with pleasure! Home! a



CHORUS. *f*



grateful theme, resound! Home! sweet home! an ample treasure! Home! with ev'ry blessing crowd!

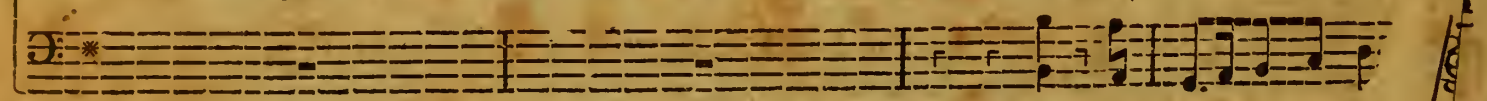


DUETT. *Pia.*

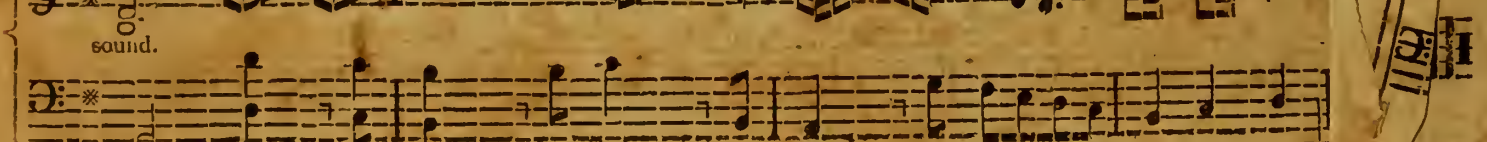
CHORUS. *f*



Home! perpetual source of pleasure! perpetual source of pleasure! Home! a no - ble strain



sound.



2
Lo! the joyful hour advances,
Happy season of delight;
Festal songs and festal dances
All our tedious toils requite.
Home, sweet home, &c.

3
Cease my wearied muse thy learning,
Cease thy task so hard to bear,
Cease thy labour, ease returning,
Leave my bosom, O! my care.
Home, sweet home, &c.

4
See the year, the meadow smiling,
Let us then a smile display;
Rural sport our pains beguiling,
Rural pastimes call away.
Home, sweet home, &c.

5
Now the Swallow seeks her dwelling,
And no longer loves to roam;
Her example thus impellings,
Let us seek our native home.
Home, sweet home, &c.

6
Let our men and steeds assemble,
Panting for the wide campaign;
Let the ground beneath us tremble,
While we scour along the plain.
Home, sweet home, &c.

7
Oh! what raptures, Oh! what blisses,
When we gain the lovely gate,
Mother's arms and mother's kisses,
There our blest arrival wait.
Home, sweet home, &c.

8
Greet our household gods with singing,
Lend, O Lucifer, thy ray;
Why should light so slowly springing,
All our promis'd joys delay.
Home, sweet home, &c.



The Belles of Providence.

Flute or Violin.

The Bay of Biscay O!

As Sung by Mr. INCLEDON, "In Spanish Dollars, or Priest of the Parish."

COMPOSED BY JOHN DAVY.

Loud roar'd the dreadful thunder, The rain a del - uge

showers; The clouds were rent a - sun - der By lightnings vivid powers. The night both drear and dark, Our

poor de - lud - ed bark, 'Till next day, There she lay, In the Bay of Biscay O!

Now dashed upon the billow,
Our opening timbers creak;
Each fears a watery pillow,
None stop the dreadful leak.
To cling to slippery shrouds,
Each breathless seamen crouds,
As she lay,
'Till the day,
In the Bay of Biscay O!

3
At length the wish'd-for morrow
Broke through the hazy sky,
Absorb'd in silent sorrow,
Each heav'd the bitter sigh.
The dismal wreck to view,
Struck horror to the crew;
As she lay,
On that day,
In the Bay of Biscay O!

4
Her yielding timbers sever,
Her pitchy seams are rent,
When heaven all bounteous ever,
Its boundless mercy sent.
A sail in sight appears,
We hail her with three cheers!
Now we sail,
With the gale,
From the Bay of Biscay O!

The Queen of Prussia's Favourite Waltz.

17

COMPOSED BY HIMMEL.

The musical score is written for piano and consists of 17 staves. The notation includes treble and bass clefs, time signatures (3/8, 4/8, 2/4, 3/4), and various musical symbols such as notes, rests, and accidentals. Dynamic markings include *p* (piano), *f* (forte), *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), and *pp* (pianissimo). The score is divided into sections by repeat signs and includes a section marked *Dolce*. The notation is dense, with many notes and rests, and includes various musical symbols such as *tr* (trill), *acc* (accents), and *rit* (ritardando). The score is written in a style typical of 19th-century musical notation, with a focus on melodic and harmonic development.

Adieu. A Favourite Canzonet. By Mozart.

1st VOICE.

ANDANTINO.

2d VOICE.

PIANO

FORTE.

ANDANTINO.

A - dieu, thou soft - ly flow - ing

A - dieu, thou soft - ly flow - ing

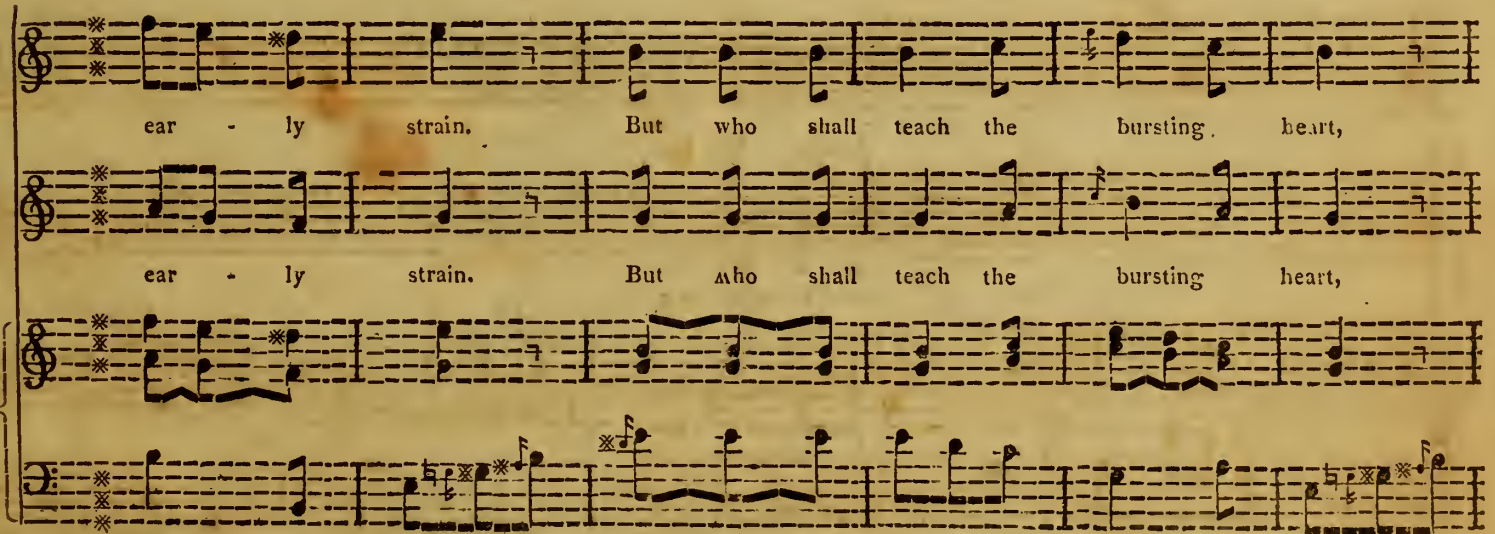
stream, On whose green mar - gin we com - plain ;

stream, On whose green mar - gin we com - plain ;



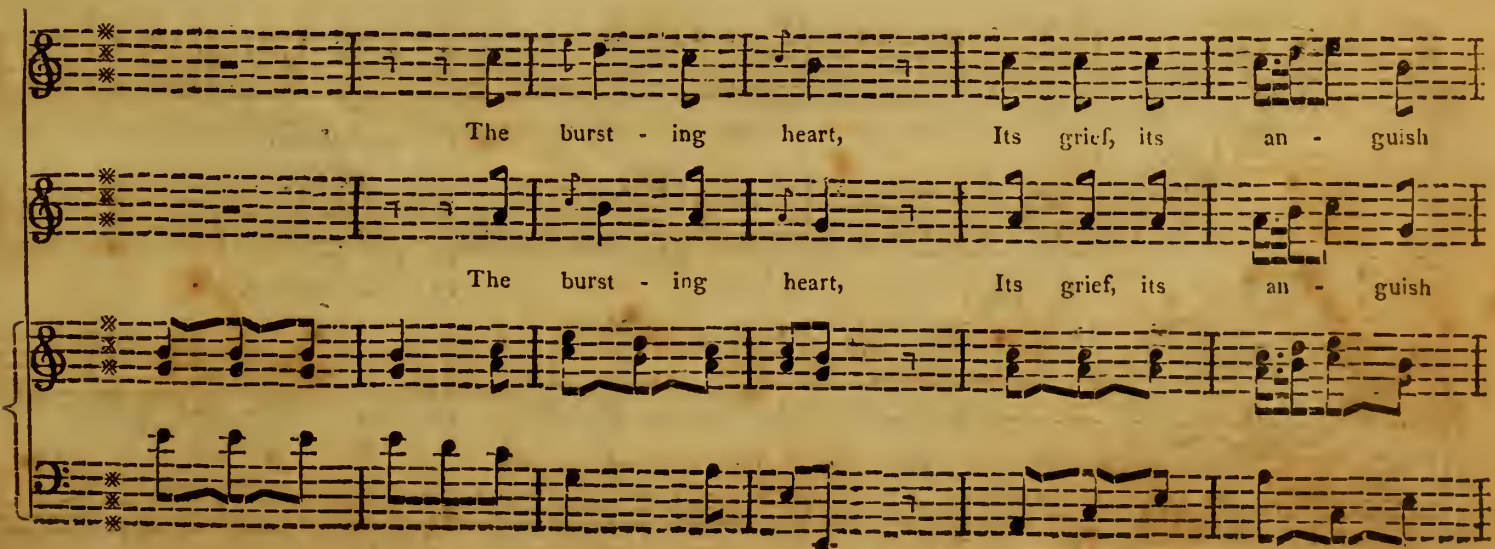
Where youth en - joy'd the morn - ing dream, And fan - cy rais'd the

Where youth en - joy'd the morn - ing dream, And fan - cy rais'd the



ear - ly strain. But who shall teach the bursting heart,

ear - ly strain. But who shall teach the bursting heart,



The burst - ing heart, Its grief, its an - guish

The burst - ing heart, Its grief, its an - guish

to sub - due, Its grief, its an - guish to sub - due;

to sub - due, Its grief, its an - guish to sub - due;

And when by fate

And when by fate

condemn'd to part, To take unmov'd,

condemn'd to part, To take unmov'd,

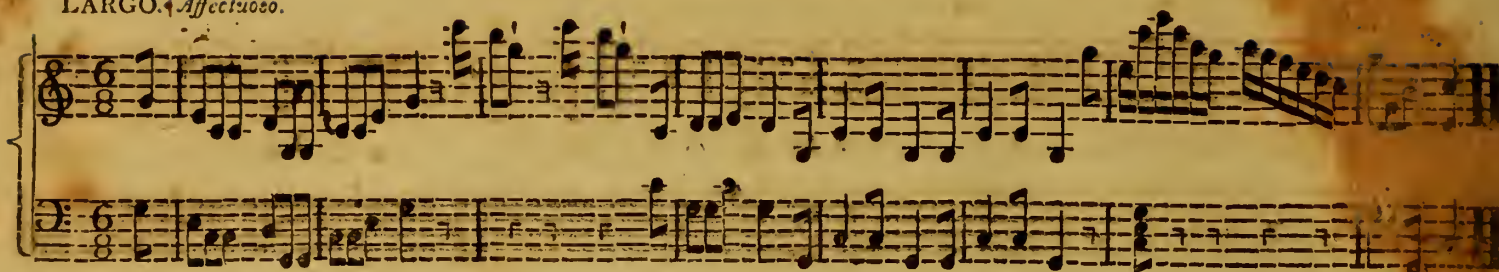
A last adieu, A last

A last adieu, A last

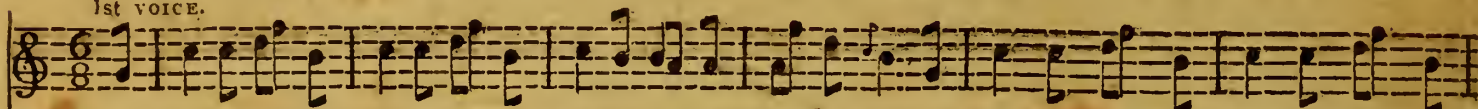
A last a - dieu, A last, A last a - dieu.

A last a - dieu, A last, A last a - dieu.

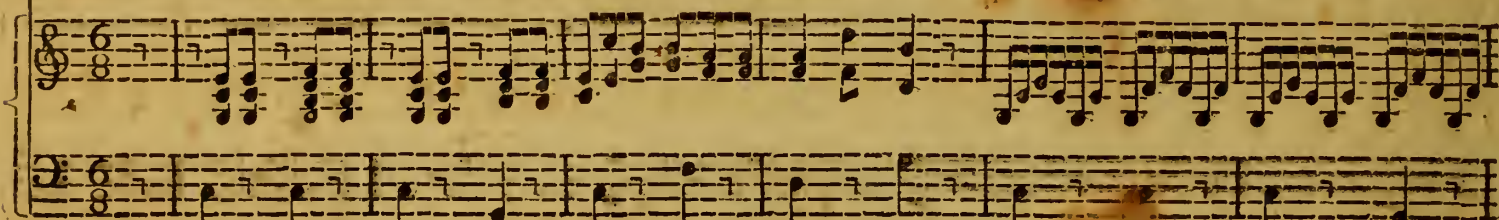
A last a - dieu, A last, A last a - dieu.

*O tell me Pilgrims. A favourite Glee.*LARGO. *Affettuoso.*

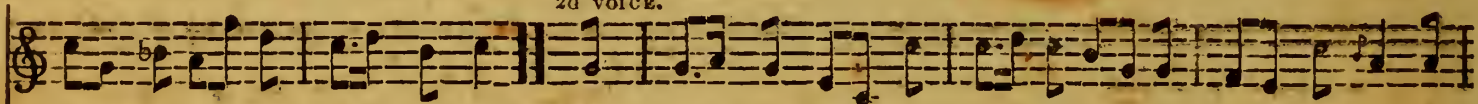
1st VOICE.



Oh tell me, pilgrims, faint and weary; Whither o'er the moor, you stray? The winds of night blow cold and dreary,



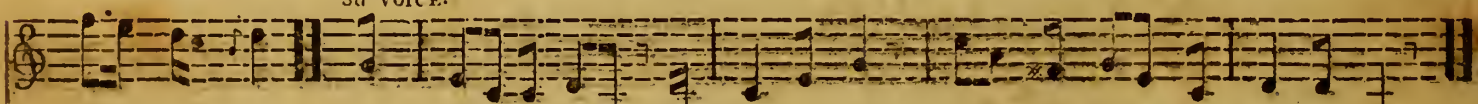
2d VOICE.



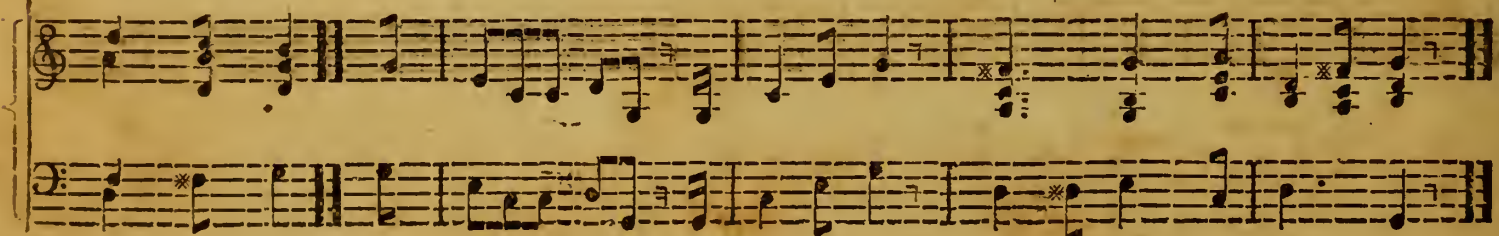
Dark and lonely is the way. Though dark the way, though lone the moor, At Juan's shrine, our



3d VOICE.



beads we tell, Each night, when, from the Abbey tower, Slowly tells the midnight bell.



TRIO.

Now the tapers faintly gleaming, Light the chapel aisle along, Now, the sacred rites proclaiming, Slowly tolls the

Slow.

bell ding dong, The bell ding dong, The bell ding dong, ding dong, ding dong, ding dong, ding dong.

2
 Oh say what sounds so sweet, ascending,
 Steal along the dusky sky?
 From whence, those songs, that softly blending,
 O'er the dreary moorlands die?
 Those songs, that, in the distance, swell
 Proclaim the weary Pilgrim's hour;
 Kind stranger, then we must farewell,
 Saint Juan guard thy peaceful bower.
Now the tapers, &c.

To me, my Love. A Favourite Song.

ADAPTED TO THE MARCH IN THE GOD OF LOVE.

LENTO.

Thou hast play'd, thou hast play'd a
false a faithless part, Remorse will follow thee, my love, will follow thee, my love Ambition has se-
duc'd that heart, Ambition has seduc'd that heart, Which honour ow'd to me, my love, To
me, to me, my love.

Sym.

2
The truest, tend'rest flame was thine,
What did I feel for thee, my love?
The softest, fondest vows were thine,
What did'st thou swear to me, my love?

3
Tho' splendour deck thy nuptial bower,
Tho' pleasures round thee wait, my love;
Each joy that marks the playful hour,
Shall labour with a sigh, my love!

4
And when the pensive moments come,
For who is free from these, my love?
Oh, then perhaps thou'lt mourn my doom,
And lend a tear to me, my love?

MUSICAL OLIO,

[NO. 3.]

FOR SEPTEMBER, 1814.

Madison's March.

COMPOSED BY MR. BRAY.

FLUTE OR VIOLIN.

The musical score is written for Flute or Violin in G major (one sharp) and common time. It consists of 16 measures, organized into four systems of three staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system contains measures 1-3, the second system measures 4-6, the third system measures 7-9, and the fourth system measures 10-12. The score concludes with a double bar line and repeat signs. Dynamic markings include *f* (forte), *p* (piano), and *ff* (fortissimo).

f *p* *f*

f *p* *f*

p *ff* *p*

p *ff* *p*

f *p* *f*

f *p* *f*

The Minute Gun at Sea.

A FAVOURITE DUETT. COMPOSED BY M. P. KING.

2 3 2 3 2 4 4 2 3 2 3 *JULIANA.* *4*

p p Let him who sighs in

1 1 3 4 8 2 4 4 3

sadness here; Rejoice, and know a friend is near.

2 4 3 2 3 2 4 3 4 *YOUNG HEARTWELL.*

What heav'nly sounds are those I hear? What being comes the gloom to cheer?

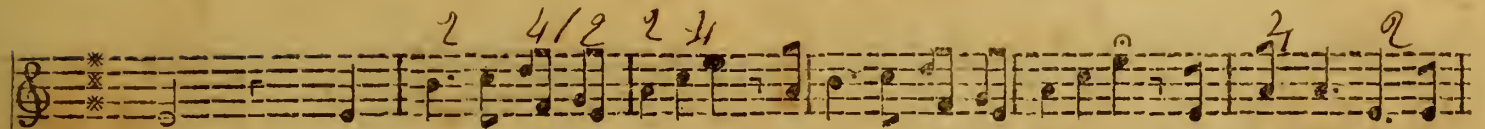
2 1 2 3 1 3 3 2 2 *DUETT.* *drum*

p Cres. f f

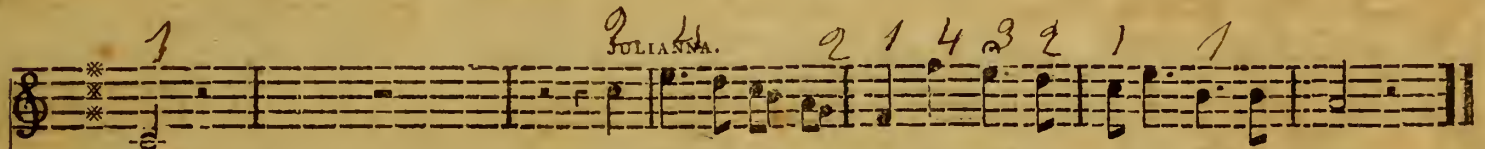
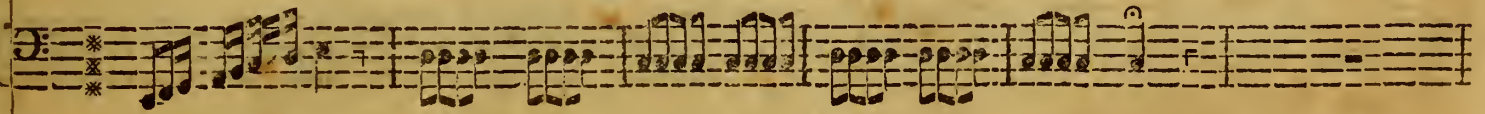
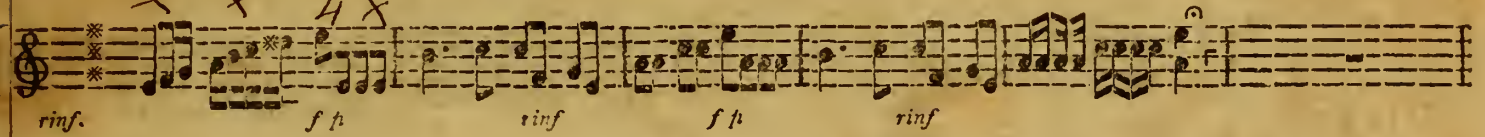
2 2 3 2 2 1 2 1 2 *JULIANA.*

When in the storm on Albion's coast, The night-watch guards his weary post, From thoughts of danger

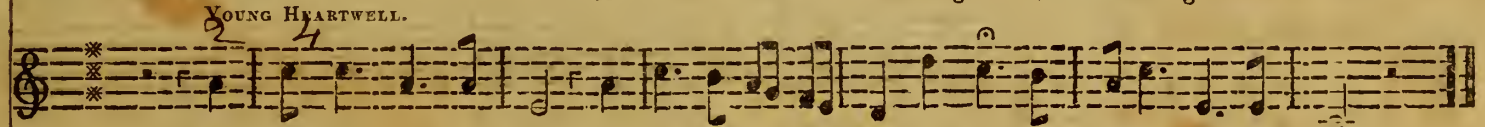
f p f p ruf



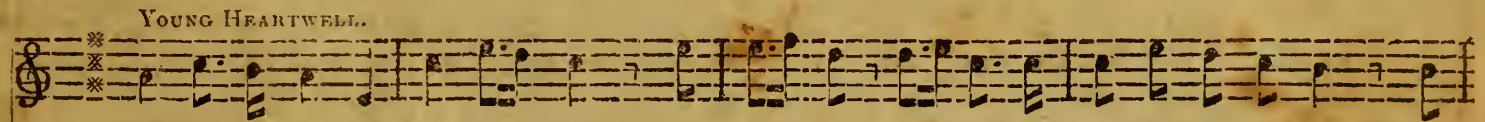
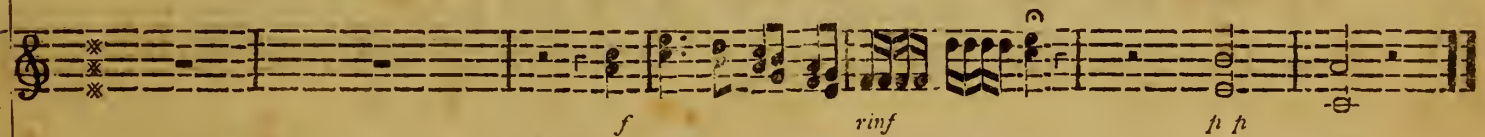
free ; He marks some vessels dusky form, And hears amid the howling storm, The minute gun at



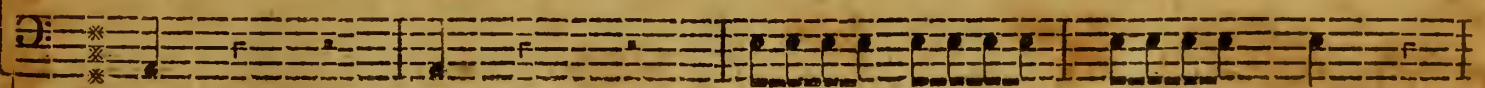
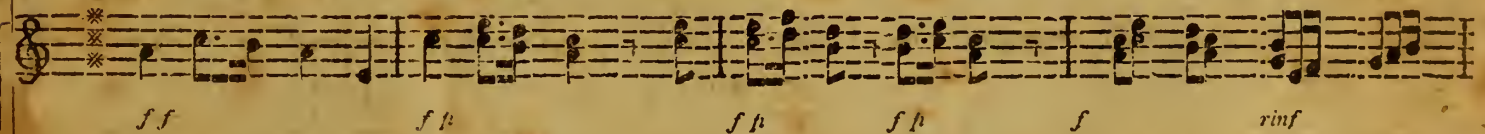
sea. And hears amid the howling storm, The minute gun at sea.



The minute gun at sea. And hears amid the howling storm The minute gun at sea.



Swift on the shore a hardy few, The life boat man with a gallant, gallant crew, And



dare the dang'rous wave; Through the wild surf they cleave their way,

ff

JULIANNA.

For they go the crew to

Lost in the foam nor know dismay, For they go the crew to save,

save. Lost in the foam nor know dismay, For they go the crew to save.

Lost in the foam nor know dismay, For they go the crew to save.

f *ff*

drum drum

2 4 3 3 1 x 2 4
 ALLEGRETTO

3 2

But oh, what rapture fills each breast

Then landed safe what

Of the hapless crew, of the ship distress'd. Then landed safe what

p

1 x 2 1 x 2 AD LIB.

4 2 1

joys to tell Of all the dangers that befel. Then is heard no more,

joys to tell Of all the dangers that befel.

By the watch on the

f p

p p

TEMPO.

4

Then is heard no more, By the watch on the shore, The minute gun at sea.

shore, Then is heard no more, By the watch on the shore, The minute gun at sea.

p p

f

p p

B

Hush every Breeze.

COMPOSED BY J. HOOK.

RONDO.

ANDANTINO.

Hush ev'ry breeze let nothing move, My Delia sings and sings of

love, Around the winning graces wait, And calm contentment

guards the seat. Hush ev'ry breeze let nothing move, My Delia sings and

sings of love.

FIN. In the sweet shade my Delia stay, You'll

scorch those charms more sweet than May ; The sun, now rages in his

noon, 'Tis pity, 'tis pity sure to part so soon, 'Tis pity, 'tis pity sure to

MINOR.

part so soon. O hear me Delia, hear me now, In-

DA CAPO.

eline propitious to my vow ; So may thy charms no changes

prove, But bloom for - - ev - er like my love, So may thy

charms no changes prove, But bloom for - ev - er like my love.

DA CAPO.

Ah! Thee will I Follow.

COMPOSED BY MR. BRAHAM.

The first system of musical notation consists of a treble and bass staff in 2/4 time, key of B-flat major. The treble staff contains a melody with various ornaments and fingerings (1, 2, 4, 4, 4, 4) indicated above it. The bass staff provides a simple harmonic accompaniment.

The second system of musical notation continues the melody and accompaniment. The treble staff has lyrics written below it: "Ah! thee will I follow, my souls darling treasure, Whilst constant this bosom, this bosom shall glow; My pulse fondly". Fingerings (1, 2, 4, 4, 8) are marked above the treble staff.

The third system of musical notation continues the melody and accompaniment. The treble staff has lyrics written below it: "beating with courage and pleasure, 'Tho' circled by dangers, by dangers I go, And think of thee my love, And think of thee my". Fingerings (1, 4, 4, 4, 4, 4) are marked above the treble staff.

The fourth system of musical notation concludes the piece. The treble staff has lyrics written below it: "love, 'Tho' circled by dangers, And think on thee my love." Fingerings (2, 3, 2) are marked above the treble staff.

Through battle loud shouting, through desarts all dreary,
 Still constant my bosom shall glow;
 Nor lightning nor tempests shall make my love weary,
 Though o'er raging billows I go,
 And think on thee my love.

Over the sunny hills I

stray, Tuning many a rustic lay; And sometimes in the shady vales, I sing of love and battle

tales. Merrily thus I pass my life, Tho' poor my breast is free from strife, The blithe old harper call'd am I, In the Welch

vales 'mid mountains high, In the Welch vales 'mid mountains high.

Sometimes before a castle gate,
 In song a battle, I relate;
 Or how a Lord, in shepherd's guise,
 Sought favor in a virgin's eyes.
 With rich and poor an equal guest,
 No cares intrude upon my breast;
 The blithe old harper call'd am I,
 In the Welch vales 'mid mountains high.

When sol illumines the western sky,
 And evening zephyrs softly sigh,
 Oft times on village green I play,
 While round me dance the rustic's gay.
 And oft when veil'd by sable night,
 The wand'ring shepherds I delight;
 The blithe old harper call'd am I,
 In the Welch vales 'mid mountains high.

When Tell-Tale Echoes.

A FAVOURITE TRIO IN PAUL AND VIRGINIA.

2 4 1 3 2 4 2 VIRGINIA. 4

ALLEGRETTO. 4 2 1 When tell-tale

3 2 2 X X 3 MARY. 4 3

echoes whisper around, The lover with prudence arming, When tell-tale echoes

2 2 X X 4 PAUL. 2

whisper around, The lover with prudence arming. Then timid love re-

3 X 2 4 X 3

tires from the sound, Each accent his caution a - larm - ing. But when a

3 VIRGINIA. Ad Lib.

lover echoes your sigh, That's not amiss if no stranger is nigh!

PAUL. *Tempo.*

3

2

VIRGINIA.

PAUL. X

X

The sweet response I love, I love, Oh, that is an echo most charming.

MARY.

2

X

VIRGINIA.

3

2

2

2

1

3

The sweet response I love, I love, Oh, that is an echo most charm-
PAUL.ing, The sweet response I love, I love. Oh, that is an echo most charming,
SOLO.

MARY.

2

VIRGINIA.

2

3

2

3

3

X

2

3

Oh, that is an echo most charming.

PAUL. *f*

A Favourite Rondeau.

COMPOSED BY MR. HOOK.

FLUTE OR VIOLIN.

First system of musical notation for Flute or Violin, measures 1-8. The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The melody consists of eighth and sixteenth notes. Handwritten fingerings are present below the staff: 1 3 1 x 4 2 3 2 1 3 1 3 1 x 4 2 3.

Second system of musical notation for Flute or Violin, measures 9-16. The notation continues in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. Handwritten fingerings are present below the staff: 3 2 X 2 3 2 4 2 x 2 3 2 3 X.

Third system of musical notation for Flute or Violin, measures 17-24. The notation continues in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. Handwritten fingerings are present below the staff: 2 3 2 3 1 x 2 3 2 D. C. 3 1 3 x 2 3 4 3 2. The instruction "D. C." appears above the staff in measure 22. The instruction "D. C. PIANO." appears below the staff in measure 23.

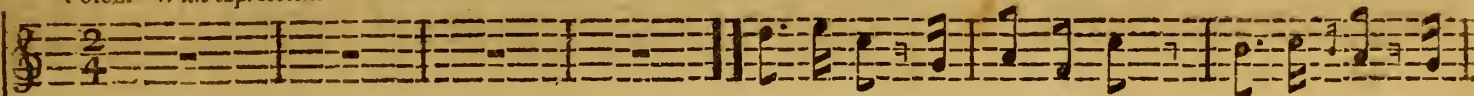
Fourth system of musical notation for Flute or Violin, measures 25-32. The notation continues in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. Handwritten fingerings are present below the staff: 1 3 x 2 3 2 1 2 1 x 2 3 2 1 x 2 4 2 D. C. The instruction "D. C." appears below the staff in measure 32.

FOR DECEMBER, 1814.

Here's the Bower.

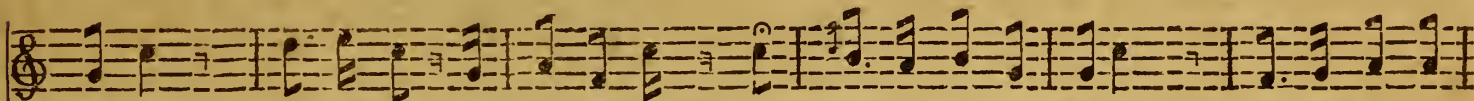
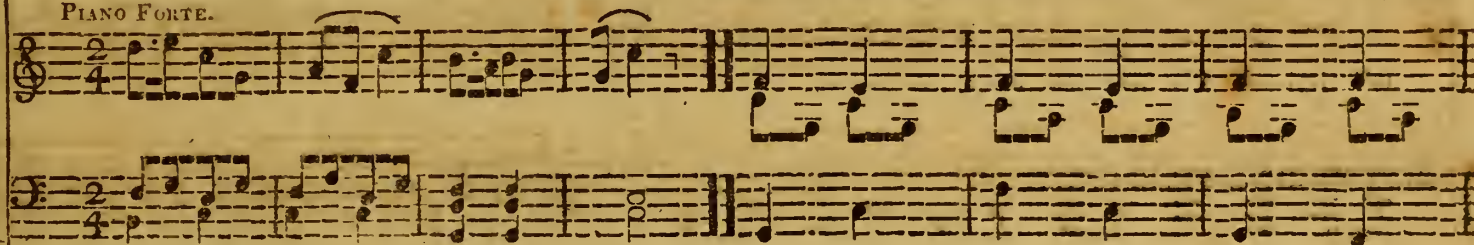
MUSICK AND WORDS BY THOMAS MOORE, ESQ.

VOICE. *With expression.*

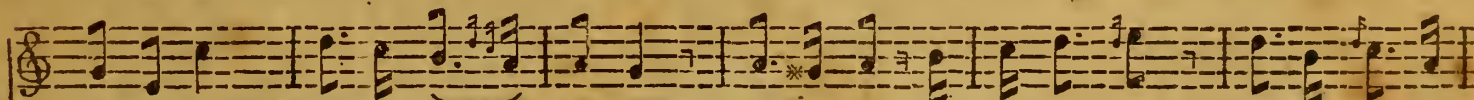
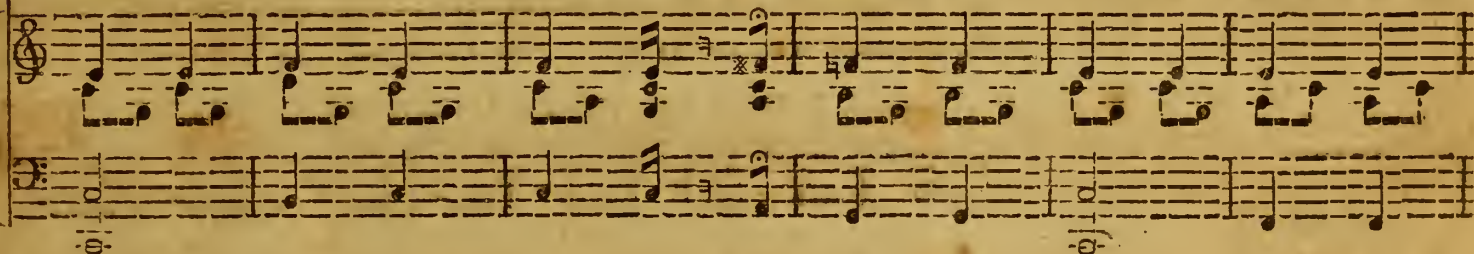


Here's the bow'r she lov'd so much, And the tree she

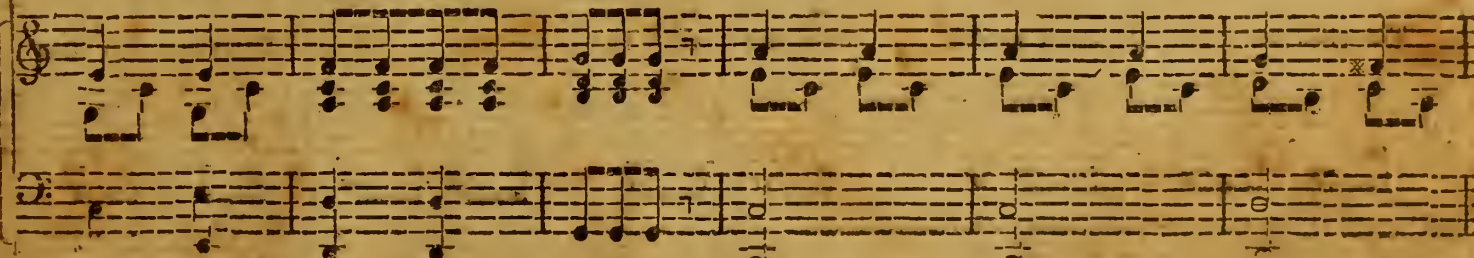
PIANO FORTE.



planted, Here's the harp she us'd to touch, Oh! how that touch enchanted. Roses now un-



heeded sigh, Where's the hand to wreath them? Songs around neglected lie, Where's the lip to



breathe them? Here's the bow'r she lov'd so much, And the tree she planted; Here's the harp she

us'd to touch, Oh, how that touch enchanted?

SYN.

Spring may bloom but she we lov'd, Ne'er shall feel its sweetness!

Time, that once so fleetly mov'd, Now hath lost its fleetness. Years were days when

heré she stray'd, Days were moments near her; 'Heav'n ne'erform'd a brighter maid, Nor

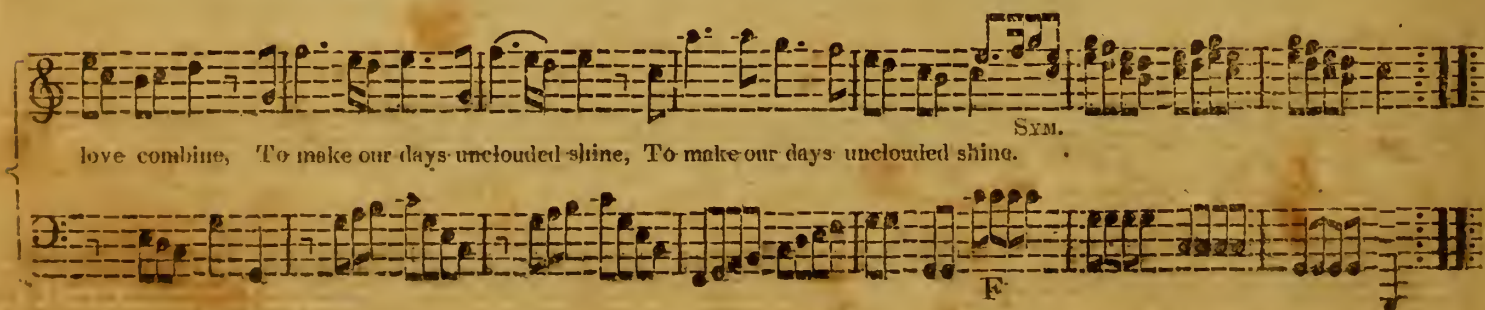
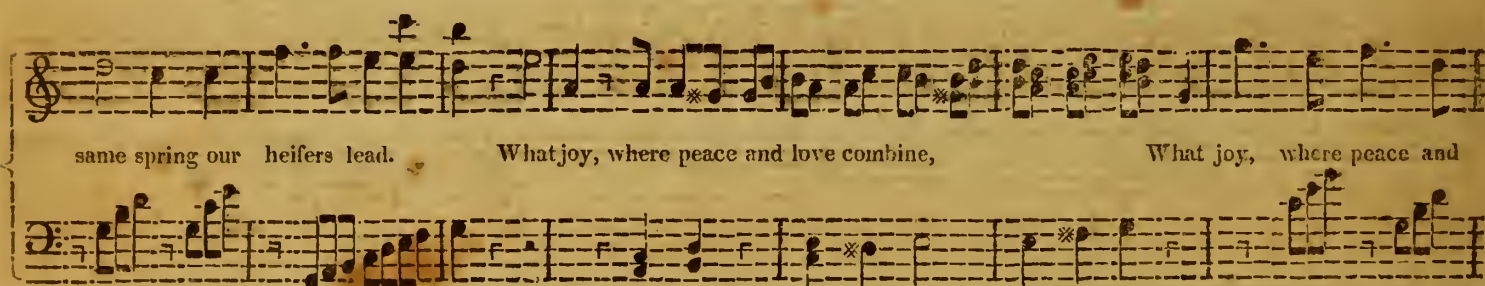
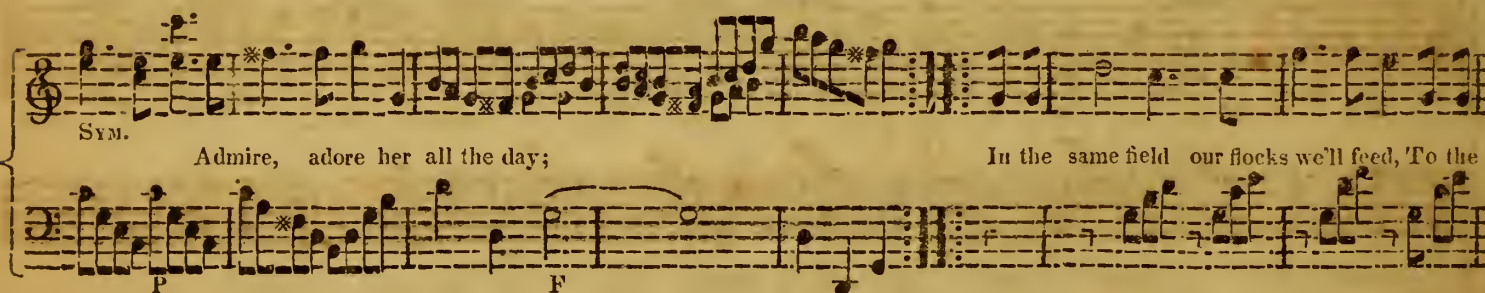
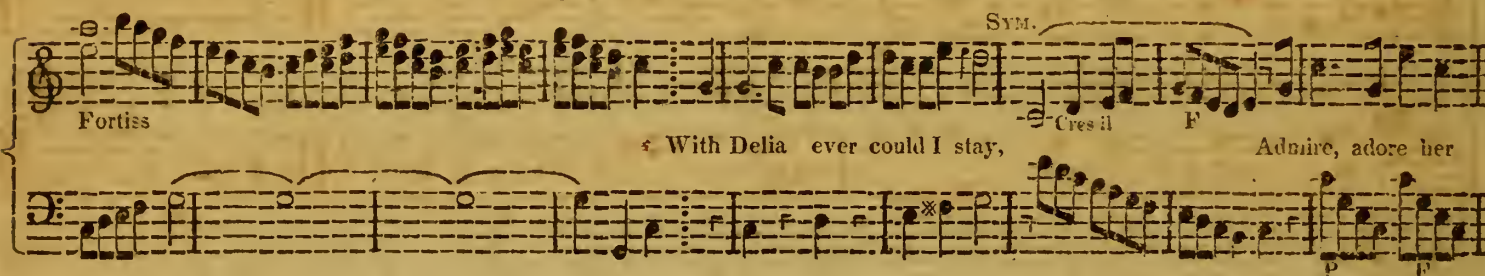
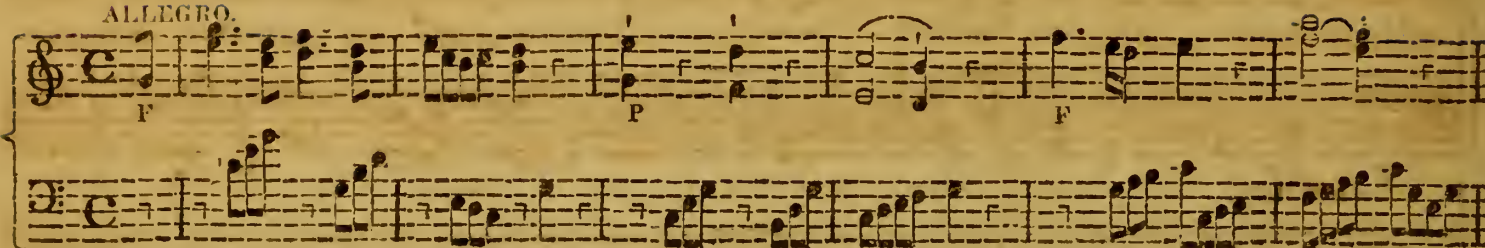
pity wept a dearer. Here's the bow'r she lov'd so much, And the tree she

planted; Here's the harp she us'd to touch, Oh, how that touch enchanted.

SYM.

WRITTEN BY SHENSTONE.—MUSICK BY MR. JACKSON.

ALLEGRO.



Teach me ye muses every art, *Cres il For.* More deeply to engage her heart, Teach me ye muses

every art, More deeply to engage her heart. *Sym.*

I strive not to resist my flame, I glory in a captive's name; Nor

would I if I could be free, Nor would I if I could be free, But

boast my loss of liberty, But boast my loss of liberty. *F*

A Favourite Duett in the Fortress.

COMPOSED BY MR. HOOK.

THOMAS.

4 2 X X X What is life, what is life of love bereft, When its heavenly joys are

PAULINE 4 3 2 3 2 1 2 3

ALLEGRO. 12 4 2 4

What is life, what is life of love bereft, When its heavenly joys are

fled; Lives the heart that love has left, Is there life when love is dead? Lives the

2 X 2 3 2 4 X 2 7 3

fled; Lives the heart that love has left, Is there life when love is dead, Is there life, - - -

heart that love has left, Is there life when love is dead, Is there life when love is dead. dead. 1 2

12 13 4 3 4 3 4 2 3 1 1 2

Is there life when love is dead, Is there life when love is dead. dead. 4 9 1 X 2

When our ills were first fill'd up, were first fill'd up, Love the sweet'ning drop did

X 3 1 2 1 3 2 3 4 4 4

When our ills were first fill'd up, When our ills were first fill'd up, Love the sweet'ning drop did

give, Love the sweet'ning drop did give; And by mingling in the

give, Love the sweet'ning drop did give; And by mingling in the cup, And by mingling in the

cup, Made it worth man's while to live, Made it worth man's while to live, Made it

cup, Made it worth man's while to live, Made it worth man's while to live.

worth - Made it worth man's while to live; And by mingling in the cup,

And by mingling in the cup, Made it worth man's while to live

And by mingling in the

And by mingling

ANDANTE. Slow.

gen'rous flame, Parent of the tender sigh, Let us praise thy honour'd name, By loving truly

Ad. Lib.

'till we die. By loving truly, By loving truly, By loving truly 'till we die.

Lord Mc'Donald's Reel.

ving corners.

A MUCH ADMIR'D SCOTCH SONG—COMPOSED BY MR. SANDERSON.

Affetuoso. Come, come, bonny Lassie, cry'd Sandy a - wa, While Mither is spinning and Father's a-

far; The folk are at work And the bairns are at play, And we will be married dear Jenny to-

day, And we will be married dear Jenny to day.

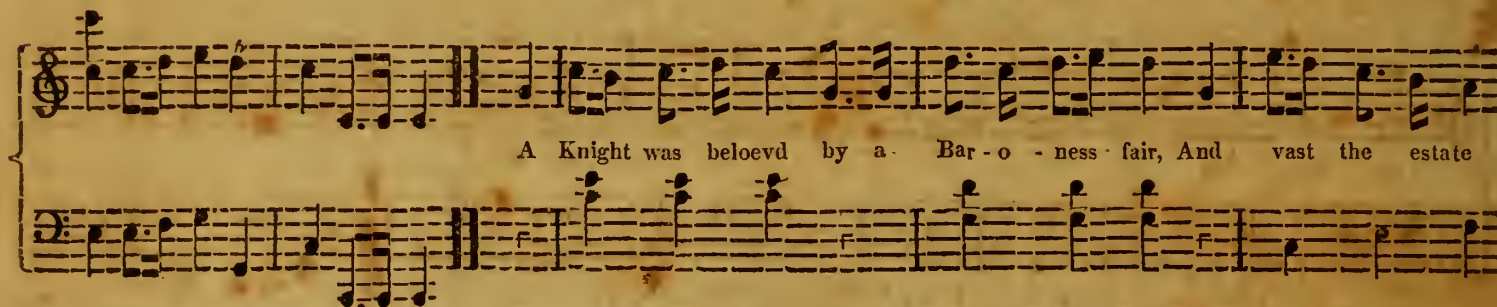
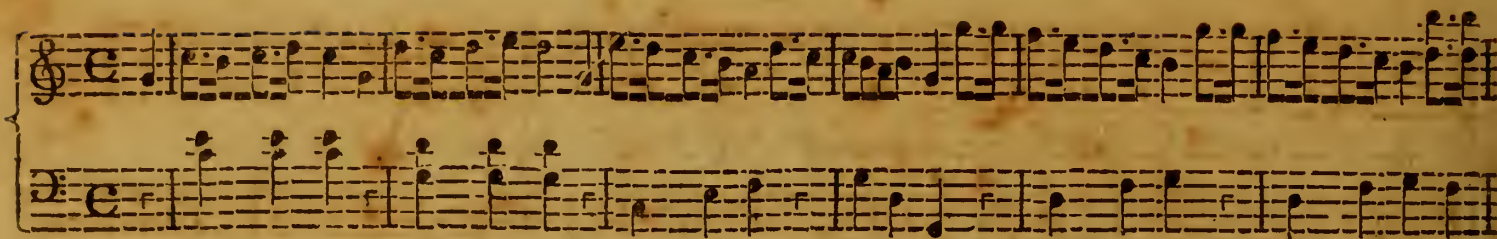
2
Stay, stay, bonny Laddie, I answer'd with speed,
I winna, I munna go with you indeed;
Besides should I do so what would the folk say,
O, we canna marry dear Sandy to day.

3
List, list, cry'd the Laddie and mind what you do,
Baith Peggy and Patty I gave up for you;
Besides a full twelve-month we've trifled away,
And one or the other I'll marry to day.

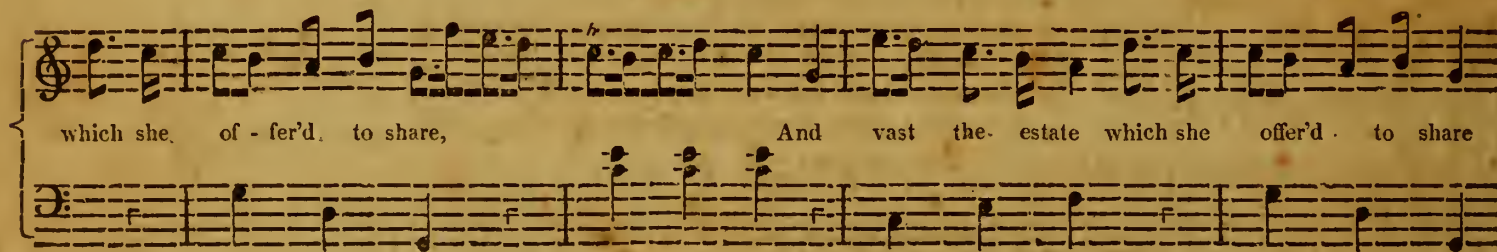
4
Fie, fie, bonny Laddie, replied I again,
When Peggy you kiss'd t'other day on the plain;
Besides new ribbon does Patty display,
Se we canna marry dear Sandy to day.

5
A good bye bonny Lessie, says he,
My aye are waiting for me;
The bells call away,
To day.

file.

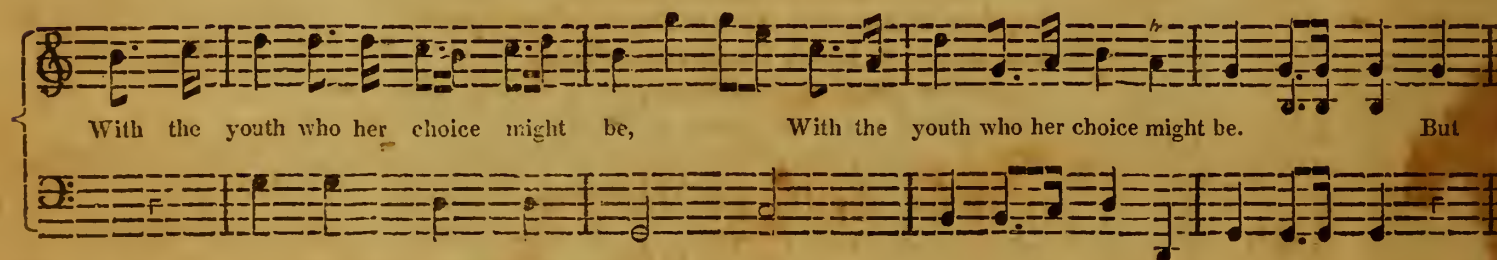
The Young Son of Chivalry.

A Knight was beloved by a Bar - o - ness - fair, And vast the estate



which she of - fer'd to share,

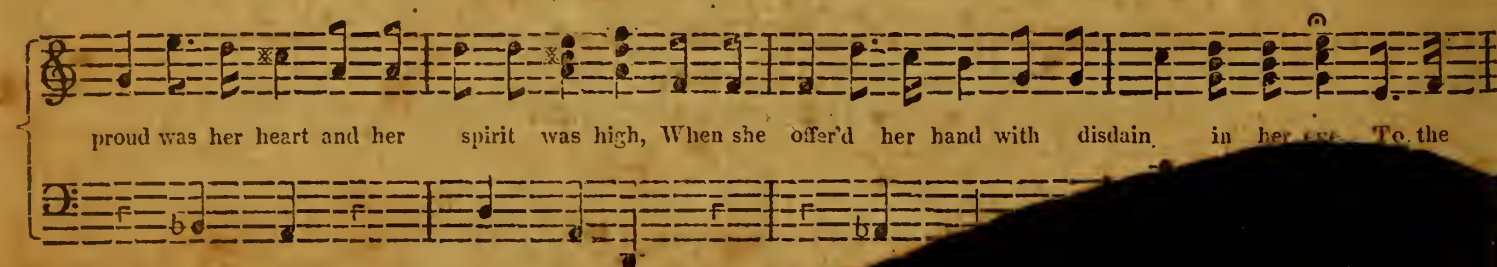
And vast the estate which she offer'd to share



With the youth who her choice might be,

With the youth who her choice might be.

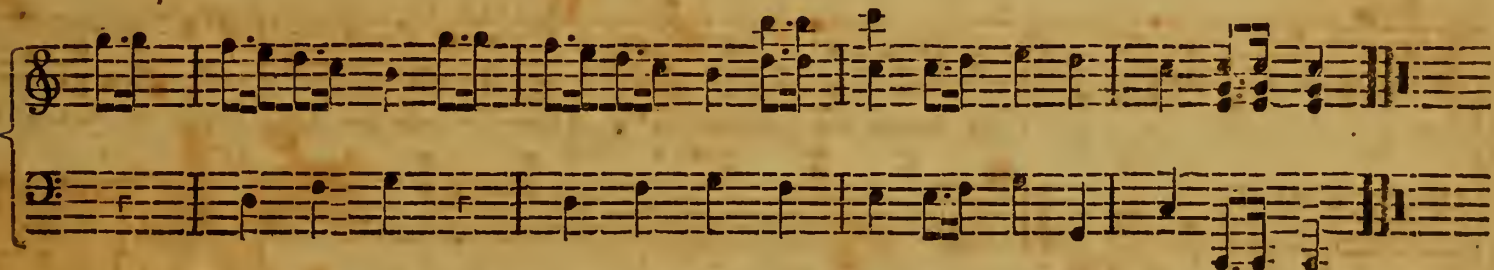
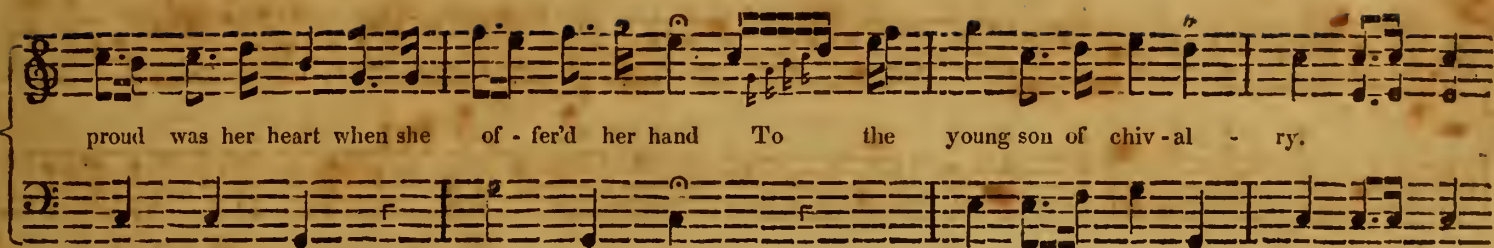
But



proud was her heart and her spirit was high, When she offer'd her hand with disdain, in her eye. To the



young son of chiv - al - ry, The y



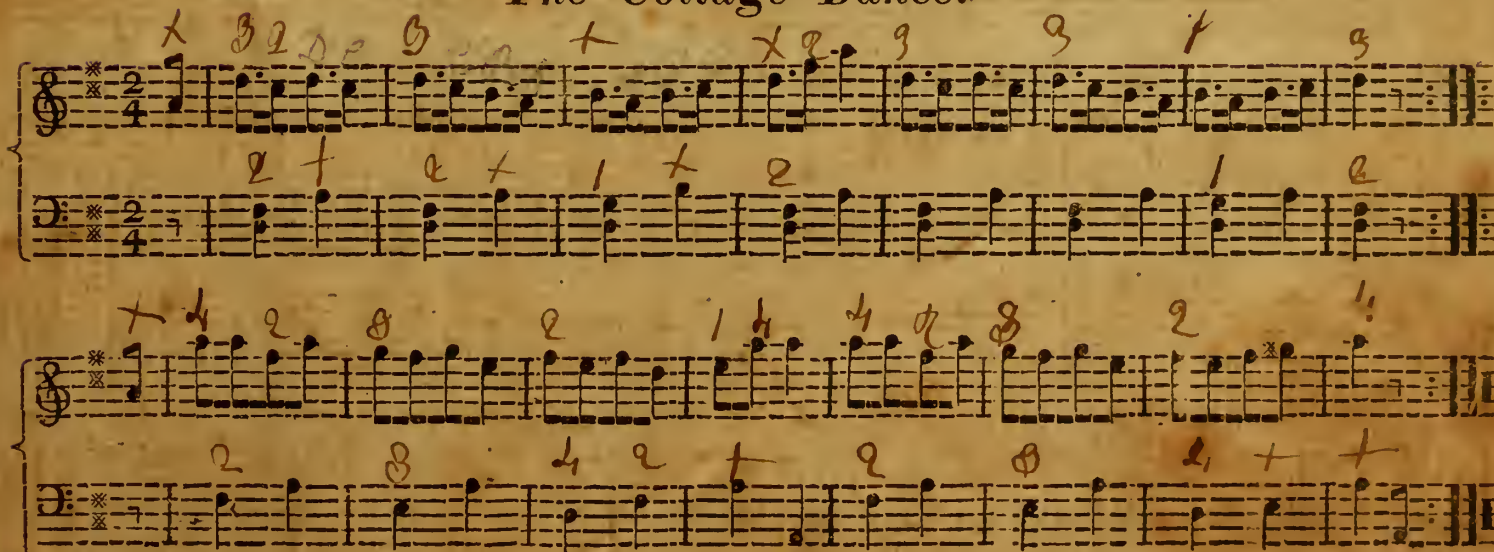
2

The Knight loved a Maid in the Hamlet below,
 Though no wealth had the Maid but her heart to bestow
 On the youth who her choice might be ;
 He rejected the hand that was offer'd in pride,
 And chose the fond maid who was blest as the bride
 Of the young son of chivalry.

3

May every fond maiden that offers in pride
 Her hand to a knight, be forever denied
 By the youth who her choice may be ;
 While the maid who has nought but her virtue's and charms,
 Shall share in the wealth, and be blest in the arms
 Of the young son of chivalry.

The Cottage Dance.



Change sides and back again, lead down the middle, up again, and Allemande.

Favourite Trumpet March.

A page of handwritten musical notation for a trumpet part. The page contains six systems of staves. Each system typically consists of a treble clef staff and a bass clef staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The word 'Trumpet' is written below the first staff of each system. The paper is aged and shows some staining.

2 Favourite Hornpipe.

3 1 1 2. 2 Favourite Hornpipe. 2 1 3 2 1 2 4. 2 1 7 1 1 3

ALLEGRO. *pia.* *for.*

2 X 4 2 1 3 3 1 2 4 2 X 4 2 4

pia.

2 4 2 3 3 3 2 1 1 3 2 X 4 2 1 3 3 1 2

for.

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